

## PHONETIC, GRAMMATICAL AND LEXICAL FEATURES OF SOUTHERN AMERICAN ENGLISH ON THE EXAMPLE OF "TO KILL A MOCKINGBIRD" BY HARPER LEE

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### ABSTRACT

In the USA an extensive material on regional types of pronunciation has been collected in the fields of sociolinguistics and dialectology while the variability of English speech on the territory of the United States of America remains practically unexplored. In this article the extralinguistic features, namely, territorial peculiarities of the southern dialect are considered in combination with the features of the dialect of the South Mountain region and the dialect of South Coast area on the example of the work "To Kill a Mockingbird" by Harper Lee. We study phonetic, grammatical and lexical peculiarities of the southern dialect. The examples from the book enable us to see the specific nature of the dialect of the Southern United States. We have also compared phonetic, lexical and grammatical features of this dialect with the literary English language and see huge differences. Having analyzed the grammatical peculiarities of the southern dialect, for example, we conclude that the most common grammatical error of the local population is the incorrect formation of general questions, the use of tense forms of verbs and the absence of auxiliary verbs in the sentences.

**Key words:** variability, extra-linguistic features, dialect

### 1. INTRODUCTION

In this article we have considered the variability of Southern English in the USA in response to territorial remoteness, which forms language's structure and functional using. Any language is perceived as a nation's cultural phenomena.

Variability as a feature of language's system is the brightest demonstration of its evolution and takes place on every language level (phonetic, grammatical and lexical), conforming to the specificity of every level [1].

The purpose of this work is studying of speech's variability (including phonetic, grammatical and lexical levels) according to its extra-linguistic features, specifically, territorial remoteness [2]. Territorial isolation is inherent in each representative of a particular region. Everyone knows that the speech of the British living in London specifically differs from the speech of the inhabitants of Bristol, Edinburgh and Cardiff, and the speech of the New Yorkers differs from the characteristics of the speech from Sydney and Auckland [3].

While writing this article the following methods were used: theoretical analysis of literature sources; descriptive method; method of classification; structural and semantic method; comparative analysis method.

Data for study of Southern American English and its' grammatical features was the novel "To Kill a Mockingbird" by Harper Lee.

The main principles and conclusions of this research can be used for practical purposes - for teaching students majoring in linguistics and interpretation. In addition, the results of this research can be taken into account for the elaboration of theoretical courses in Sociolinguistics and Theoretical Grammar.

At the present stage of development the variability of speech is of great interest to linguists. It should be noted that the variability of speech is influenced by extra-linguistic factors such as territorial isolation, social stratification of speakers and different spheres of human activity and the situations [4].

We will consider extra-linguistic, specifically, territorial features of Southern American English based on the novel "To Kill a Mockingbird" by Harper Lee. Geographically this dialect extends to the following states: Arkansas, Missouri, Mississippi, Alabama, Kentucky, Tennessee, West Virginia, Virginia, Texas, Oklahoma, Arkansas, Louisiana, Mississippi, Alabama, Georgia, Florida, South Carolina, North Carolina, Virginia, Maryland and Delaware [5].

K.Salvuchchi classification is adopted as the basis in the article since it closely reflects the variability of the territorial United States. This classification synthesizes the results of linguistic researches of such prominent linguists as Hans Kurata, Charles Thomas, Raven McDavid, Fredrik Cassidy, Craig Carver and William Labov [6].

After analyzing the text of the work we will distinguish phonetic, grammatical and lexical features of the Southern dialect and compare them with the peculiarities of the given dialect [7].

### 2. PHONETIC FEATURES

The downgrading of sound /ŋ/ in the end of the word ending with "-ing". There are 405 examples of it in the text that confirm this feature. For example: "Nothin'; just sittin' and readin'- but they didn't want me with 'em" [8]. "They say he never got over his weddin'" [8]. "Seemed like every time I passed by yonder she'd have some little somethin' for me to do-choppin'; kindlin'; totin' water for her" [8].

The downgrading of sound /ð/ in the word "them" – "em". There are 139 examples in the text. For example: "He spends his time doin' things that wouldn't get done if nobody did 'em" [8]. "So it took an eight-year-old child to bring 'em to their senses, didn't it?" said Atticus" [8].

The downgrading of sound /d/ in the word "and". There are 93 examples in the text. For example: "Yes you will, you'll watch the back end of the lot and Dill's gonna watch the front of the house *an'* up the street, *an'* if anybody comes he'll ring the bell" [8]. "I hate you *an'* despise you *an'* hope you die tomorrow!" [8]. "Jem *h* mean't ever in the house unless it's rainin" [8].

Shortening of constructions "it is/ that is/ this is/ what is'till "s". The given construction can be met in the text 16 times. For example: "'s not any funnier 'n yours" [8]. "'s matter?" [8]. "'s what everybody at school says" [8].

The downgrading of the sound /ə/ in such words as "around" /ə'raund/, "about" /ə'baʊt/, "attention" /ə'tenʃən/, "afraid" /ə'freɪd/, "appreciate" /ə'pri:ʃiət/. Such feature of sound reduction in the beginning of the word can be met 15 times. For example: "Let's go 'round in back again" [8]. "I'm 'bout to perish," said Dill" [8]. "He sneaked out of the house - turn 'round - sneaked up, an' went like this!" [8]. "Don't pay no 'tentio to Lula, she's contentious because Rever and Sykes threatened to church her" [8]. "Don't be 'fraid of anybody here, as long as you tell the truth" [8]. "They- they 'preciate what you did, Mr. Finch" [8].

The word "no" /nou/ is pronounced as /na:/. The word "naw" can be met in the text 13 times. For example: "Naw, don't anybody much but us pass by there, unless it's some grown person's -" [8]. "Naw sir, he's in the twitchin' stage, Mr. Heck" [8].

Replacement of the comparative pronoun for 'n. There are 11 examples in the text. For example: "Your name's longer 'n you are" [8]. "'s not any funnier 'n yours" [8].

The pronunciation of the word *before* as /fɔ:r/ instead of the right variant /bi'fɔ:r/. In the text word "fore" can be met 7 times. For example: "You all get in outa that hot sun fore you fry alive!" [8]. "You all get in outa that hot sun fore you fry alive!" [8].

The downgrading of the sound /æ/ in the words *can* /kæn/. The word "c'n" can be met in the text 5 times. For example: "You c'n push" [8]. "They c'ngo loose and rape up the country side for all of'em who run this county care," was one obscure observation we met head on from a skinny gentleman when he passed us" [8].

The pronunciation of the phrase *your company* /jɔ:r kʌmpəni/ as /p'kʌmpni/. For example: "That boy's yo' comp'ny and if he wants to eat up the table cloth you let him, you hear?" [8].

"They call me Burris't home" [8]. There is a reduction of sound /æ/ in the phrase *at home* /æθəʊm/, the result is /θəʊm/.

"What fer, missus?" [8]. In the given example we can see the pronunciation of the phrase as /wɑ:tfə/, which has the difference with the correct variant - /wɑ:t'fɔ:r/.

"Report and be damned to ye!" [8]. In this example the word *you* /ju:/ is pronounced as /ji:/.

"Huh, sir?" [8]. In this example the word *how* /hau/ is pronounced as /hə/.

"Mis'sippiturns 'em loose a day later" [8]. In this example we can see the wrong pronunciation of the state as /mis'sipi/. The right variant is /misi'sipi/.

"Yawl" /jɑ:l/ is pronounced correctly as /ju: ɑ:l/. "Yawl hush," growled Jem, 'you act like you believe in Hot Steams" [8].

"We were 'specially glad to have you all here," said Rever end Sykes" [8]. In this example we can see the downgrading of the sound /i/ in the word *especially* /i' speʃəli/ till /'speʃəli/.

"...the Missouri Compromise was what licked us, but if I had to go through it again I'd walk every step of the way there an' every step back *jist* like I did before an' furthermore we'd whip 'em this time..." [8]. In this example the word "just" /dʒʌst/ has a wrong pronunciation as /dʒɪst/.

"'d you bring me a book? 'd you know Aunt's here?" [8]. In this example we can see /dju/ instead of /did ju/. Here the downgrading of first sounds in the word *did do* /d/ can be seen.

"That's m' name, cap'n," said the witness" [8]. In this example the downgrading of sounds can be seen - /mneim/ instead of /maɪneim/, and /'kæpn/ instead of /'kæptən/.

"Well, Mayella was raisin' this holy racket so I dropped m' load and run as fast as I could but I run into th' fence, but when I got distangled I run up to th' window and I seen - Mr. Ewell's face grew scarlet" [8]. In this sentence we can see the downgrading of the sound in the phrase *my load* /mɔɪ loud/ - /mloud/, and in the article "the" /ðə/ till /d/.

"He hit me *agin* an' *agin*-" [8]. In this case the word "again" /ə'gen/ is pronounced as /ə'gɪn/.

"Seb'm," she said, and I wondered if they were all like the specimen I had seen the first day I started to school" [8]. In this example the word "seven" /'sevn/ is pronounced as /'sebm/.

"Two year- three year- *dun no*" [8]. In this example the phrase "I don't know" /aɪdaʊnəʊ/ is pronounced as /du' nou/.

"He does toll able, 'cept when-" [8]. In this example we can see the downgrading of first sounds in the word *except* /ɪk'sept/ till /sept/.

"She said she *sho*' had" [8]. In this example we can see the downgrading of the sound in the word *should* /ʃud/ till /ʃu/.

"'dyou hear what that cousin of mine did the other day, the one who likes to go fishing?" [8]. In this example we can see the downgrading of the sound in the phrase *did you* /did ju:/ till /dʒ u:/ [9].

### 3. GRAMMATICAL FEATURES

After analyzing grammatical features of Southern American dialect on the basis of the novel "To Kill a Mockingbird" by Harper Lee, it may be noted that from the grammatical point the brightest feature is *incorrect structures of general question*. The example from the text: "Touch the house, that all?" [8]. The correct variant: "Touch the house, is that all?"

"That clear?" [8]. In this sentence the verb "to be" is absent. The correct variant is "Is that clear?"

"Anybody want some hot chocolate?" he asked" [8]. In this sentence the auxiliary verb "does" is absent, as an indefinite pronoun "anybody" has a form of third person singular. The right variant is "Does anybody want some hot chocolate?"

"You gonna give me a chance to tell you?" [8]. Earlier we have investigated lexical features of the southern dialect, and we know, that the word "gonna" means "going to". That is why in this case when we make a general question, the Present Continuous should be used. So the correct variant is "Are you going to give me a chance to tell you?"

"You goin' to court this morning?" asked Jem" [8]. In this sentence in the structure of the general question, the verb "to be" is absent. The correct variant is "Are you going to court this morning?"

The next grammatical feature of the southern dialect is *incorrect structure of general questions + incorrect using of time forms*. "Ever hear about him, Walter?" [8]. In this sentence Present Perfect should be used. The right variant of this sentence is "Have you ever heard about him, Walter?"

"Sleep, Little Three-Eye?" [8]. In this sentence Present Continuous should be used, because the action is happening at the moment. The correct variant of this sentence is "Are you sleeping, Little Three-Eye?"

In the sentence "Do better if you go over it instead of under it," I said" [8] we can see incorrect usage of the phrase "do better" instead of the correct variant "it would be better".

"Tell it to us," he said" [8]. In this sentence we can see the incorrect usage of the verb "to tell" with the preposition "to", because the construction "to tell somebody something" is stable. The correct variant is "Tell it us," he said".

"I know for a fact *don't* anybody go by there..." [8]. In this sentence we can see incorrect usage of the negative particle "don't" with the indefinite pronoun in third person singular. In this case the auxiliary verb "doesn't" should be used. The correct variant of this sentence is "I know for a fact doesn't anybody go by there."

"I wants to know why *you bringin'* white chillun to nigger church" [8]. In this sentence we cannot use the verb "to want" with the personal ending "-s", because the personal pronoun "I" is the first person singular. The auxiliary verb "are" is omitted in the phrase "you bringin'", because the Present Continuous is implied. Before the phrase "nigger church" the definite article "the" is omitted. Taking into account lexical deviations from the literary English the correct variant of this sentence is "I want to know why you are bringing white children to the church for Negroes."

"*They's* my comp'ny," said Calpurnia" [8] In the given sentence we can see the incorrect usage of the verb "to be" with personal pronoun of the third person plural "they", which is followed by the auxiliary verb "are", not by "is". The correct variant of this sentence is "They're my company."

"Yeah, an' I reckon *you's* comp'ny at the Finch house durin' the week" [8]. In this sentence, we can see the incorrect usage of the verb "to be" with the pronoun of the second person singular "you", which is followed by "are", not by "is". The correct variant of this sentence is "Yeah, and I reckon you're the company at the Finch house during the week."

"On Saturdays, armed with our nickels, when Jem permitted me to accompany him (he was now positively allergic to my presence when in public), we would squirm our way through sweating sidewalk crowds and sometimes hear, '*There's* his chillun," or, "*Yonder's* some Finches" [8]. In this sentence, we can see the incorrect usage of the construction "there is/ there are". As far as "his chillun" (plural noun) the construction "there are" should be used, not "there is". In the phrase "Yonder's some Finches" we can see the incorrect usage of the verb "to be", because "Finches" is plural noun and is followed by the verb "are", not by "is".

"There was several niggers around" [8]. In this sentence, we can see the incorrect usage of the construction "there was/ there were". As far as "niggers", (plural noun) the construction "there were" should be used, not "there was". Taking into account English rules the correct variant is "There were several *negroes* around."

"Can you *come look*?" [8]. In this sentence we can see that two verbs have no connection between each other. There are two possible variants of this sentence: "Can you come to look?" or "Can you come and look?"

"I *sawed* who he was, all right" [8]. In this sentence we can see the incorrect usage of the verb "to see" in the Past Simple form. The correct variant is "I *saw* who he was, all right."

"I *works* pretty steady for him all year round, he's got a lot of pecan trees'n things" [8]. In this sentence, we can see the incorrect usage of the Present Simple Tense, because personal pronoun "I" (first person singular) is followed by the verb "work", but not "works".

"She says what her papa *do* to her *don't* count" [8]. In this sentence the word "papa" (noun, third person, singular) must be followed by the verb "does" but not "do". The correct variant is "doesn't count" but not "don't count" because there is the object "what" (third person singular). The correct variant of this sentence is "She says what her papa *does* to her *doesn't* count".

"*How* you mean?" [8] In this sentence we can see the incorrect form of the special question. The correct variant is "What do you mean?"

"I *got* somethin' to say," she said" [8]. In this sentence we can see the incorrect usage of the phrase "to have got", that's why the correct variant is "I've got something to say".

"Anything *hapennin'*, Scout?" he asked as we went by" [8]. In this sentence, we can see the incorrect usage of the tense form and the incorrect order in the structure of the general question. Instead of the Present Continuous Tense, Past Simple should be used because the action happened in the past. The correct variant is "Did anything happen?" [10]

#### 4. LEXICAL FEATURES

*Ain't* is the contraction for such constructions as "am not", "is not", "has not", "have not" in the Colloquial English. In some dialects this construction replaces following constructions - "do not", "does not", "did not". As Cambridge English Dictionary says: "The use of *ain't* was widespread in the 18th century, typically as a contraction for *am not*. It is still perfectly normal in many dialects and informal speech in both Britain and North America. Today, however, it does not form part of Standard English and should never be used in formal or written contexts" [11].

There are 145 examples from the source-book where "ain't" is used. For example: "It is a scary place though, *ain't* it?" I said" [8]. "Atticus *ain't* ever whipped me since I can remember" [8].

*To reckon* = *to think, or to believe*. It can be met in the text 66 times. For example: "Why, if we didn't have prosecutors - well, we couldn't have defense attorneys, I *reckon*" [8]. "*Reckon* you're at the stage now where you don't kill flies and mosquitoes now, I reckon," I said" [8].

*Gonna / gotta* = *going to*. There are 51 examples with using the word "gonna" and 8 examples with "gotta". For example: "You *gonna* run out on a dare?" asked Dill" [8]. "You haven't even seen this town, but all you *gotta* do is step back inside the courthouse" [8].

*Suh* = *sir* can be met 41 times in the text. For example: "Yes *suh*, I had to serve 'cause I couldn't pay the fine" [8].

*Yonder* = *over there* can be met in the text 34 times. For example: "He's out *yonder* in the kitchen" [11, P.92]. "Bob Ewell's lyin' on the ground under that tree down *yonder* with a kitchen knife stuck up under his ribs" [8].

*Oughta* = *ought to* (expresses the oughtness). This expression can be met in the text 20 times. For example: "My folks said your daddy was a disgrace an' that nigger *oughta* hang from the water-tank!" [8]. "Anybody who went up to the house once *oughta* not to still run every time he passes it," I said to the clouds above" [8].

*Wanta / wanna* = *want to*. The word "wanta" can be met in the text 18 times. For example: "You don't have to learn much out of books that way - it's like if you *wanta* learn about cows, you go milk one, see?" [8]. "If you don't throw it all up. Jem," I said, "I *wanna* ask you something" [8].

'da = *could*. The given construction can be met in the text 13 times. For example: "Just think, Scout," he said, 'if you'd just turned around, you'da seen him." [8]. "Uh, uh, uh, who'da thought of a mad dog in February?" [8].

*Hafta* = *haveto* (expresses obligation) can be met in the text 11 times. For example: "You *hafta* know about cows, they're a big part of life in Maycomb County" [8]. "That doesn't mean you *hafta* talk that way when you know better," said Jem" [8].

*Nome* = *no*, *Ma'am* (polite disagreement or denial towards women) can be met in the text 11 times. For example: "*Nome* thank you ma'am," he drawled softly" [8]. "Miss Maudie's hand touched mine and I answered mildly enough, '*Nome*, just a lady" [8].

*Chiffarobe* = *wardrobe* can be met in the text 11 times. For example: "I said, 'Come here, nigger, and bust up this *chiffarobe* for me, I gotta nickel for you" [8].

*Outa* = *outof* (indicates movement beyond something) can be met in the text 10 times. For example: "You don't have to touch her, all you have to do is make her afraid, an' if assault ain't enough to keep you locked up awhile, I'll get you in on the Ladies' Law, so get *outa* my sight!" [8]. "Ain't neither, it'll take the taste *outa* my mouth" [8].

*Yessum* = *yes*, *Ma'am* (polite expressing of agreement or approval towards women) can be met in the text 9 times. For example: "Yessum, he's alive. Did he scare you someway?" [8].

*Chillum* = *children* can be met in the text 9 times. For example: "I want stock now why you bringin' white *chillum* to nigger church" [8].

*Lemme* = *let me* can be met in the text 7 times. For example: "*Lemme* tell you somethin' now, Billy," a third said, 'you know the court appointed him to defend this nigger" [8].

*Looka!* = *look out!* can be met in the text 7 times. For example: "*Looka* yonder!" [8].

*Whatcha* / *whaddy* = *what do you/ what are you*. The word "whatcha" can be met in the text 6 times. For example: "Love him, *whatcha* mean?" [8]. "In the sudden silence that followed, Miss Stephanie Crawford called from across the room, '*Whatcha* going to be when you grow up, Jean Louise?" [5], "*Whaddy* amean?" [8].

*Sorta* = *sort of* can be met in the text 4 times. For example: "Then I *sorta* fainted an' then extthing I knew Mr. Tate was pullin' me up off the floor and leadin' me to the water bucket" [8].

*Haint* = *ghost* in the text can be met 4 times. For example: "Ain't you scared of *haints*?" [8].

*Gimme* = *give me* can be met in the text 3 times. For example: "Well, in the first place you never stopped to *gimme* a chance to tell you my side of it - you just lit right into me" [8].

*Mighta* = *might have* (expresses assumption, doubt, uncertainty) can be met in the text 3 times. For example: "He says as far as he can trace back the Finches we ain't, but for all he knows we *mighta* come straight out of Ethiopia durin' the Old Testament" [8].

*Wadn't* = *wasn't* (denial of actions in the past tense) can be met in the text 3 times. For example: "Papa told me to do it while he was off in the woods but I *wadn't* feelin' strong enough then, so he came by -" [8].

*Offa* = *of* can be met in the text 2 times. For example: "Then I *sorta* fainted an' the next thing I knew Mr. Tate was pullin' me up *offa* the floor and leadin' me to the water bucket" [8].

*Hidy do!* = *Good morning/ afternoon/ evening!* can be met in the text 2 times. For example: "*Hidydo*, Mr. Nathan," he said" [8]. "*Hidy do*, Mr. Arthur," I would say, as if I had said it every afternoon of my life" [8].

*Trot-line* = *fishing rod*. For example: "Their sister Alexandra was the Finch who remained at the Landing: she married a taciturn man who spent most of his time lying in a hammock by the river wondering if his *trot-lines* were full" [8].

*Flivver* = *old car*. For example: "One night, in an excessive spurt of high spirits, the boys backed around the square in a borrowed *flivver*, resisted arrest by Maycomb's ancient beadle, Mr. Conner, and locked him in the courthouse out house" [8].

*Thataway* = *of that way*. For example: "That old Mr. Gilmer doin' him *thataway*, talking so hateful to him -" [8].

*Metcha* = *meet you*. For example: "Yeah. Gladto've *metcha*, Mr. Raymond, and thanks for the drink, it was mighty settlin'" [8].

*My stars!* = *Oh my Goodness!* For example: "*My stars*, Dill!" [8]. "Gracious child, I was *raveling a thread*, wasn't even thinking about your father..." [8].

*My hind foot* - expression for denying something. For example: "Beautiful *my hind foot!*" [8].

*Gee minetti!* = *Jesus Christ!* (expresses a frightening, surprise, annoying, anger). For example: "*Gee minetti*, Jem," I said, when Atticus had gone, 'they're funny folks" [8].

*To skeeter* = *to roll over*. For example: "The tire bumped on gravel, *skeetered* across the road, crashed into a barrier and popped me like a cork onto pavement" [8].

*A spell* = *a little bit*. For example: "I figure if he'd come out and sit *a spell* with us he might feel better" [8].

*Trap* = *mouth*. For example: "Scout, I'm tellin' you for the last time, shut your *trap* or go home" [8].

*Hoodooing* = *magic, or witchcraft*. For example: "Before I remembered that there was no such thing as *hoodooing*, I shrieked and threw them down" [8].

*Since Appomattox* = *from times immemorial*. For example: "Hasn't snowed in Maycomb *since Appomattox*" [8]. It means that there hadn't been snowing in Maycomb town since 1865, because exactly in that year there was a Battle of Appomattox Court House. It was the last major battle during Civil War in USA (1861-1865).

*Jim-dandy job* = *perfect job*. For example: "He seemed surprised when he saw most of the back yard in the front yard, but he said we had done a *jim-dandy job*" [8].

*Hon* = *honey, my dear*. For example: "'Hurry, *hon*," said Atticus" [8].

*To stove up* = *to get tired with*. For example: "Mr. Avery'll be in bed for a week - he's right *stove up*" [8].

*Booksack* = *satchel*. For example: "Francis had requested a pair of knee-pants, a red leather *booksack*, five shirts and an untied bow tie" [8].

*To run somebody* = *to disgrace somebody*. For example: "He's *runnin'* the family, that's why he's doin'" [8].

*To romp on* = *to slap*. For example: "Atticus, she told me how I should have treated her...oh dear, I'm so sorry I *romped* on her" [8].

*'uns* = *children*. For example: "Helen's got three little *'uns* and she can't go out to work..." [8].

*Jee-crawling-hova!* = *Oh, myGod!* For example: "*Jee-crawling-hova*, Jem! Who do you think you are?" [8]

*To shinny up* = *to get drunk, or to get tight*. For example: "...know how they do when they get *shinnied up*" [8].

*You're damn tootin'* = *I assure you that*. For example: "From a different direction, another voice cut crisply through the night: 'You're *damn tootin'* they won't" [8].

*Ma* = *mother*. For example: "Well, if I ain't I can't do nothing about it now, her *ma's* dead,' was the answer" [8].  
*Slap year* = *whole year*. For example: "She says: 'Took me a *slap year* to save seb'm nickels, but I done it'" [8].  
*Thin-hided* = *sniveler, or weeper*. For example: "You aren't *thin-hided*; it just makes you sick, doesn't it?" [8].  
*Yappy* = *untidy*. For example: "Jem says, 'She means they're *yappy*, Scout" [8].  
*Hisself* = *himself*. For example: "Yes ma'am, Miss Gates, I reckon they don't have sense enough to wash themselves, I don't reckon an idiot could keep *hisself* clean" [8].

## 5. RESULTS

Every person perceives the surrounding environment through the prism of notions. A complex of these notions forms the worldview, based on national culture. A person can think and present his outlook by means of national language units [12].

After analyzing all lexical features of Southern American English based on the novel "To Kill a Mocking bird" we can make the following diagram.

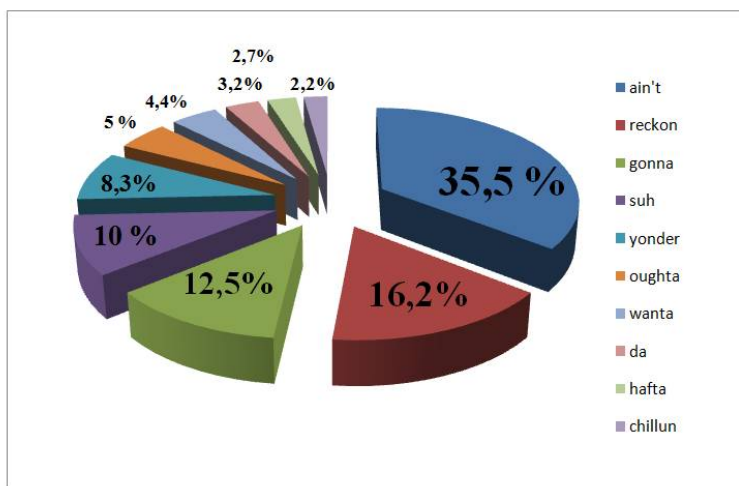


Fig. 1. Lexical features of Southern American English on the example of the novel "To Kill a Mocking bird".

On this diagram, we can see the frequency percentage of the words used that are typical for Southern American English. Such words as *ain't*, *reckon*, *yonder* are the markers of this dialect.

After analyzing all phonetic features of Southern American English based on the novel "To Kill a Mockingbird" we can make the following diagram.

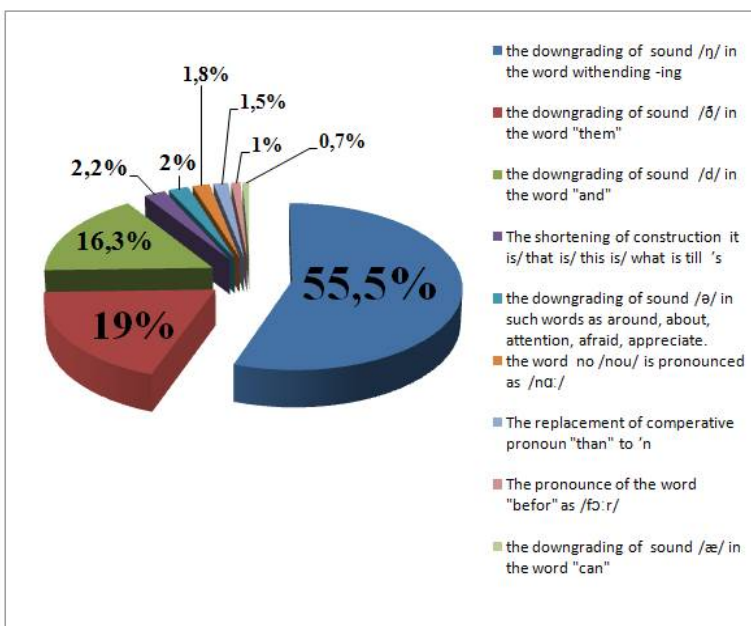


Fig. 2. The phonetic features of Southern American English based on the novel "To Kill a Mockingbird".

On this diagram, we can see the frequency percentage of the phonetic features that are typical for Southern American English.

After analyzing the grammatical features of the Southern dialect based on the novel "To Kill a Mockingbird" we can make a conclusion that the most widespread mistakes of the locals are incorrect forms of general questions, usage of temporary forms of verbs and absence of auxiliary verbs in sentences.

The examples taken from the works of Harper Lee, helped us to see the specifics of the dialect of the South of the United States of America. According to M. Sattarova *et al* "any of the modern dialectological research is not complete if its results have not got detailed lingual, geographical and areal interpretation" [8]. We were able to compare the phonetic, grammatical and lexical features of the dialect with English literature and see huge differences. Considering this fact, we can assume that the worldview and personal experience of native speakers, as well as the perception of widely-known writers, can change over time and are purely a subjective point of view [13].

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#### CONFLICT OF INTERESTS

The authors confirm that the data do not contain any conflict of interest.

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